1:Williams E,G-5 (1923-1925) 1930
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323 When the clay has been thoroughly pounded the woman commences to work with her hands. First she fashions a small saucer-like base (*ebu-atu*). Then, taking a small lump of clay, she rolls it with the heel of her hand on a broad strip of bark which she holds in her lap for a rolling-board. Thus treated it becomes a long thin strip perhaps a quarter of an inch in diameter. This she coils round the rim of the *ebu-atu*, and thereafter continues to roll strips and coil them one above the other so that the pot gradually grows and widens. Each coil is pressed home with the thumb and tapped lightly with a small baton (*tavi*). When three or four have been applied the potter moistens them with a few drops from a broken gourd of water by her side, and with the baton pats or smooths out the grooves on the outer side. She does the same more carefully on the inner side with the smooth surface and the sharp edge of a river shell-fish.

The completely fashioned pot is set aside till several are ready and may be burnt together. In shape it widens towards the mouth, which forms a good circle. Instead of being semi-globular the vessel shows a slight tendency to narrow down to a point at its base, so that its form has been compared to the more pointed half of an egg.

323 531 The modern pot is often devoid of ornament. Sometimes it has a few incised markings; sometimes raised pinched markings. Neither possess much artistic value. On the river Gira (and on certain earlier fragments from near the mouth of the Opi, where I understand pottery is not nowadays made) I have seen overlaid markings (formed by pressing on small strips of clay while the pot is in making) which have more artistic possibilities. They are called *bubuko* (the same word being used for the raised cicatrice sometimes seen on the arms and breasts of women).

287 *Bark-cloth* (*Bo*). Numerous wild trees (I have eight names which I imagine to be mostly ficus) yield *bo* or bark-cloth. The best is named *Ajiwo*, which provides a very white cloth; it is sometimes transplanted and may be even cultivated in a small grove. The cloth from other trees varies in colour between white and brown. Beaten on a log, a strip of the proper bark spreads out to an extraordinary size, and when

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dried forms a coarse but tough material. The typical club is an elongated pebble (*kisi*) with incised criss-cross lines (*jari*). The work is done by women, who make a common practice of withdrawing beyond the edge of the village, ostensibly to remove the annoyance of the loud continued tapping. The decoration—of which examples have been depicted elsewhere—is the artistic prerogative of women. It is executed in red and black. The red is a vegetable dye; the black is lamp-black obtained by burning a resinous gum called *ongo*. This, placed in a small receptacle, is lighted and covered with a large inverted fragment of pottery. The burning *ongo* gives off a heavy aromatic smoke and the soot is deposited on the under-surface of the pot. A little water is subsequently added and the black pigment is mopped up out of the pot with a sponge of grass and squeezed into a fragment of coco-nut or a cockle-shell, which is to serve as palette. Using for brush a tuft of frayed betel husk, the painter works quickly, confidently, and often carelessly. The workmanship is, as a rule, exceedingly crude, but the decorative effect is excellent, being somewhat enhanced when the garish colours are softened by a distant view and a shade of dirtiness.

Pandanus Mats (*Obi*). The broad leaves of the pandanus are sewn by women into mats. The minute prickles on edge and midrib are shaved off and the whole leaf is rubbed with those detergent leaves that serve the native for sandpaper. This is said to hasten their drying and to ensure their flexibility. When dry they are sewn together in two complete layers with a partial transverse layer of narrower strips between them. The finished mat, together with a plain block of wood for pillow, constitutes the Orokaiva's bedding.

Coco-nut Mats (*Tere*). The mat for outdoor use is made of coco-nut leaf. A frond is split down the midrib and the leaves of either side are then woven neatly together to form a mat for which the halves of the split midrib form the side borders.

At the wider end of the mat two small appendages called *tengere* ("ears") stand out from either side. They are formed by plaiting the leaves which pass below the end of the mid-